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**Editor : Ganesh Lalwani**

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# SHRI JAIN MATH

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Date: 12-5-1981.

To

Sri Ganesh Lalwane,
Jain Bhavan,
P-25, Kalakar Street,
Calcutta.

Sir,

We saw your Jain Journal No.4, April 1981, and felt very happy to go through it. In fact you have brought this special issue consisting of Bhagwan Bahubali Commemoration, the 1000th Anniversery and Maha Mastakabhisheka of the statue which held recently. His Holiness Karmayogi Charukeerty Bhattarak Swamiji is very much happy and expressed his appreciation for your this issue, in which you have tried your best to make this issue a beautiful one.

We need about 50 copies of this issue which may kindly be arranged to despatch and also we request you to give as many as concession while despatching, as we need this for our institution.

Thanking you,

Yours Sincerely,
for SHRI JAIN MUTT,

The kind letter reproduced on the front page conveys, as I feel, a benediction from His Holiness Karmayogi Charukeerty Bhattarak Swamiji who has been generous to appreciate the volume of *Jain Journal* published in connection with the Bhagwan Bahubali Commemoration and Maha Mastakabhiseka of the sublime image at Sravana Belgola. The need for copies of the volume as conveyed by His Holiness is a blessing by itself that approves all our aspirations on the road of pilgrimage to the sacred feet of Rsabha's son, the peerless prince who preferred enternal knowledge to the transient bounties of earth.

—Editor.

# Cognizances On The Images Of Tirthankaras

UMAKANT P. SHAH

Images of the different Tirthankaras are identified with the help of *lāñchanas* or cognizances carved below their seats. Both the Digambara and the Svetambara sects give lists of such recognising symbols. However they are not obtained in any early texts. None of the *Āgamas* (canonical texts), not even the *Kalpa Sūtra* which gives lives of the twenty-four Jinas, nor the *Niryuktis*, nor the *Cūrṇis* give a list of these cognizances. Only the *Āvaśyaka Niryukti* at one place refers to the fact that Rsabha was so called because he had the sign of a *ṛṣabha* (bull) on his *urus* (thighs).[1] But it gives no *lāñchanas* of other Jinas. And this *Niryukti*, as available today, is not regarded earlier than the second or the third century A D. The *Vasudevahiṇḍi* assigned to c. fifth century A.D., which gives lives of several Tirthankaras (e.g. Rsabhanatha, Santinatha, Kunthunatha, Aranatha and others), makes no mention of their cognizances Amongst the Digambaras, earlier works like the *Varāṅgacaritra* of Jatasimhanandi (c. sixth cent. A.D.), or the *Ādipurāṇa* and the *Uttarapurāṇa* of Jinasena (c. 750-840 A.D.) and his pupil Gunabhadra (c.830 A.D.) respectively or the *Padmacarita* of Ravisena (676 A.D.) or the *Harivaṃśa* of Jinasena (783 A.D.) do not give these lists. The *Tiloyapaṇṇatti* does give a list, but the text, as it is available today, seems to have later interpolations as is evident from the fact that it refers to Balacandra Saiddhantika at one place. Hence the evidence of the *Tiloyapaṇṇatti* is to be treated with caution. The late Prof. A. N. Upadhye, who edited the text arrived at a date, c. sixth century A.D., for the present text.

Under the circumstances, it is necessary to compare the lists of *lāñchanas* given by the two sects. The list appended at the end of this paper will show that the points of difference are with regard to the cognizance of the fourteenth Jina Anantanatha who has the falcon as his *lāñchana* according to Hemacandra, but the bear according to the Digamabaras, regarding that of the tenth Jina Sitalanatha who has the *srīvatsa lāñchana* according to Hemacandra but the *svastika* (*Tiloyapaṇṇatti*) or the *śrīdruma* (*Pratiṣṭhāsaroddhāra*) according to the Digambaras ; and regarding the cognizance of Aranatha the eighteenth Jina,

[1] *Avasyaka Niryukti, gatha*, 1080 ; *Vrtti* of Haribhadra on *Av. Nir*, p. 502.

whose cognizance is fish according to the Digambara tradition[2] and the *nandyāvarta* according to the Svetambara sect. Amongst Digambara writers there are a few differences—the *Tiloyapaṇṇatti* gives *nandyāvarta* for the seventh Jina while the *Pratiṣṭhāsāroddhāra* gives the *svastika* (thus agreeing with Hemacandra); according to the *Tiloyapaṇṇatti*, the tenth Jina has the *svastika lāñchana*, but it is *śrīdruma* according to the *Pratiṣṭhāsāroddhāra*.

Since the earliest available literary source for *lāñchanas* in any of the two Jaina sects is later than their origin and since there are a few differences in their lists, we must also seek archaeological evidence to arrive at a correct solution regarding the age of origin of the *lāñchanas*. So far as the analysis of the literary evidence is concerned, this age must be at least contemporaneous with the age of the final separation of the two sects regarding image worship, which age, as I have shown elsewhere before, is about the last quarter of the fifth century A.D., somewhere near the age of the second Valabhi council, for, otherwise the general concordance cannot be satisfactorily explained. This is likely to be the age of finalisation of the two different lists and not necessarily of the origin of the conception of the cognizances. This will be more clear from what is discussed below.

The earliest sculpture, known hitherto, showing a cognizance on the pedestal, is the sculpture of Neminatha from Rajgir, first published by Ramaprasad Chanda.[3] The head is separated and badly defaced, but the rest of the sculpture is well preserved. The pedestal shows, in the centre, a young person standing in front of an oblong *cakra*, both beautifully carved in unmistakable style of the Gupta age. On each side is a conch which is the cognizance of Neminatha according to both the sects. A partly preserved line of an inscription on the edge of the pedestal, as read by Chanda, refers to Candragupta whom he has identified as Chandragupta II on the evidence of the script of the inscription.

Cognizances of Tirthankaras are not found on sculptures of the Kusana period from the Kankali Tila, Mathura. They do appear on sculptures of the Gupta period at Rajgir as shown above, but their position was not finally fixed.

[2] *Tagarakusuma* of *Tiloyapannatti* (*TP*), 4 605, *Tagara* of *Pratisthasaroddhara*. The editors of *TP* have taken *Tagarakusuma* = fish, which is supported by the Table of T. N. Ramachandran, *Tirupparuttikunram and its Temples*, pp. 192-94, based on Digambara Kannada sources etc.

[3] *ASI., A.R.*, 1925-26, pp.125-26, pl. lvi b; Shah, U P., *Studies in Jaina Art*, (Banaras, 1955), pl. VII.

A post-Gupta sculpture from the Vaibhara hill, dating from c. seventh-eighth century A.D., representing Adinatha, shows on the pedestal, the *dharma-cakra* flanked by a bull on either side. The bull is the cognizance of Adinatha who is here further recognised by the hair-locks falling on his shoulders (vide, *Jaina Art and Architecture*, ed. by A. Ghosh, vol. I, pl. 90). Later we find the two deer flanking the sides of the *dharma-cakra* while the cognizance is either above the *dharma-cakra* or below it, on the pedestal.

Two sculptures from Sira Pahari near Nachna Kuthara in Central India, one of standing Rsabhanatha and the other of sitting Mahavira published as plates 63 and 62 in *Jaina Art and Architecture*, vol. I, show the cognizance on each of the two ends of the pedestal while the *dharma-cakra* is in the centre as usual. The two sculptures seem to represent a stage of transition from the Kusana to the Gupta style.

Amongst the Rajgir sculptures a very curious specimen is discovered. Here whereas the Tirthankara sitting in *padmāsana* has seven snake-hoods overhead—and hence he must be either Parsvanatha or Suparsvanatha, since no other Tirthankara has snake-hoods overhead—the *lāñchana* on each side of the *dharma-cakra* is a conch which is the cognizance of Neminatha according to both the sects. It is therefore obvious that either there was a mistake of the sculptor or the cognizances were still not finalised The sculpture is a crude specimen of Pala art.

Even though images of not even one of the Twenty-four Tirthankaras are described in the Jaina canonical *Aṅga* texts, we are able to obtain an early conception of the Jina-image from the stock description of the *Sāśvata Jina Pratimās* in the *Sāśvata Caityas* also called *Siddhāyatanas*. Jaina traditions of both the sects refer to the *Siddhāyatanas*. These shrines contain images of *Sāśvata Jinas*. These images are of four Jinas, namely, Candranana, Varisena, Rsabha and Varddhamana.[4] They are called *Sāśvata Jinas* because in every *Utsarpinī* and *Avasarpinī* age names of these are always repeated and they flourish in any of the fifteen *Karmabhūmis*. A long description of then *Siddhāyatanas* and the *Śaśvata Jinas* is available in the *Upāṅga* text called the *Jīvājīvābhigama Sūtra*.[5] These *Siddhāyatanas* are found in various heavens and mountain peaks.

[4] *Sthananga Sutra*, 4, *su.*, 307 ; *Jivajivabhigama Sutra*, *su.*, 137, pp. 225f.

[5] *Jivajivabhigama Sutra*, *su.*, 139, pp. 232-33. For *Siddhayatanas* at various places according to Digambara tradition, see, *Harivamsa*, 5-6, pp. 70-140.

The Nandisvara-dvipa for example is reported to have fifty-two *Siddhāyatanas* in all.

These descriptions again make no reference to *lāñchanas* of the various Tirthankaras. Varahamihira who wrote in c. sixth century says that the lord of the followers of Arhats is to be represented with arms reaching the knees and a *śrīvatsa* mark on the chest. Young and beautiful in appearance, he has a peaceful countenance, while his garment is verily the quarters (i.e. he has no garment on his person). Thus Varahamihira does not make any reference to cognizances of the Jina images.

There was enough scope for introducing the list of *lāñchanas* in the *Samavāyāṅga Sūtra*, the Kalpa *Sūtra* and the *Sthānāṅga Sūtra* even in the age of the *vācanā* (edition) of Arya Skandila in the Mathura council of c. 300–315 A.D. But still we do not find the *lāñchanas* in such canonical texts. Even in the Valabhi edition of c. 453 A.D. we do not find them in such texts.

The conclusion is obvious. The *lāñchanas* were being introduced on pedestals of Jina images from the fourth or fifth century A.D., but their position on the pedestal was not fixed, nor were the cognizances universally popular in art.

In the State Museum, Lucknow, there is small square pillar, no. J. 268, with low relief carvings on two sides only and hailing from the Kankali Tila, Mathura. A relief on one side shows a male and a female circumambulating a pillar surmounted by a lion. The sytle of carvings suggests an age, c. second or first century B.C. Circumambulation of the pillar in this relief shows that this lion-pillar was regarded as a sacred object. We are here reminded of the *garuda-dhvaja* set up by Heliodorous at Vidisa in front of a Visnu-temple. We also know of a *tāla-dhvaja* capital (which must have been set up in front of a shrine of Balarama) and a bunyan-tree capital probably from a pillar in front of a shrine of Kubera ; a *makara-dhvaja* capital probably came from a pillar in front of a shrine of Kamadeva or Pradyumna.

This *simha-dhvaja* (lion-pillar) held sacred by the Jainas of Mathura is a miniture representation in relief of a bigger *simha-dhvaja* which was perhaps erected in front of a shrine dedicated to Mahavira, since *simha* is known to have been the *lāñchana* of Mahavira.

Now it would be interesting to note that Acarya Hemacandra, while listing the *lāñchanas* of the twenty-four Jinas in his *Abhidhāna Cintāmaṇi*

*Koša*, calls them *Arhatām dhvajāh*.[6] This is also the view of the Digambara writer Pandit Asadhara who says that the herald of the Kastriya family of each Jina became his *lāñchana*.[7] We know from an Ahicchatra terracotta plaque, published by V. S. Agrawala, showing two *Mahabhārata* heroes fighting, that they had two different emblems (boar and and crescent) on their banners (*dhvajas*). According to Jaina traditions all the Tirthankaras were born in Ksatriya families. So, the emblems or crests on their banners were regarded as their cognizances which from c. fourth or fifth century onwards begin to appear on the Tirthankara images to fecilitate their identification. This became necessary because all sculptures of the various Tirthankaras are of a set form, standing or sitting, and are not portrait sculptures. In the Kusana period, the cognizances were not carved on images of Tirthankaras and they could be recognised only when their names were mentioned in the inscriptions on their pedestals. It was therefore concluded that the *lāñchanas* were introduced after the Kusana period. But now that we have a *simhadhvaja* as an object of veneration amongst the Jainas at Mathura during the Kusana period, it is reasonable to presume that in the Kusana age and in at least c. first or second century B.C., there existed *dhvaja*-emblems on different *dhvaja-stambhas* for shrines of different Tirthankaras.

On the *Āyāgapaṭa* dedicated by Sihanadika (no. J. 249, State Museum, Lucknow),[8] discovered from the Kankali Tila, Mathura, we find a seated Jina in the centre, and on the ends of the *paṭa*, two pillars, one surmounted by the *dharma-cakra* and the other by an elephant. Elephant is known in Jaina traditions as the *lāñchana* of the second Tirthankara Ajıtanatha. Here it is depicted as the *dhvaja*-emblem of the Jina. On the *Āyāgapaṭa* set up by Bhadranandi (no. J. 252, State Museum, Lucknow), we similarly find one pillar surmounted by the *dharma-cakra* and the second pillar surmounted by a lion. The Jina figure in the centre of this *Āyāgapaṭa* must therefore be identified as Mahavira.[9]

We may therefore conclude that in at least the first or second century B.C., there was also in vogue, amongst the Jainas the practice of erecting

[6] cf *vrso gajo'svah plavagah kraunco'bjam svastikah sası/*
*makarah srivatsah khadgi mahisah sukarastatha//47*
*syeno vajram mrgaschago nandyavarto ghato'pı* ca/
*kurmo nilotpalam sankhah phani sinho'rhatam dhvajah//48*
—*Abhi. Cin.*, 1, 47-48.

[7] cf *vamse jagatpujyatame pratitam prthgvidham tirthakrtam yadatra/*
*tallanchanam samvyavaharasiddhyai bimbe jinasyeha nivesayami//*
—*Pratisthasaroddhara*, 4.214, p. 115.

[8] *Studies in Jaina Art*, pl. IV., fig. 13.

[9] *Ibid.*, pl. III., fig. 10.

*dhvaja-stambhas* in front of shrines of Tirthankaras and that later these very *dhvaja*-emblems came to be represented as cognizances (*lāñchanas*) on images of the respective Tirthankaras.

## APPENDIX

### List of Cognizances of Tirthankaras

*Abhidhāna Cintāmaṇi*, 1.47 f.,p. 17 for Svetambara list
*Tiloyapaṇṇatti* (*TP*), 4.604-05, p.209 for Digambara list

| | | |
|---|---|---|
| 1. | Rsabhanatha | Bull. |
| 2. | Ajitanatha | Elephant. |
| 3 | Sambhavanatha | Horse. |
| 4. | Abhinandana | Monkey. |
| 5. | Sumati | *Krauñca* (Sve.) ; *Koka* (Dig.). |
| 6. | Padmaprabha | Lotus. |
| 7. | Suparsva | *Svastika* (Sve.) ; *Nandyāvarta* (Dig., *TP*).[1] |
| 8. | Candraprabha | Crescent moon. |
| 9. | Puspadanta (Suvidhinatha) | Crocodile. |
| 10. | Sitala | *Srivatsa* (Sve.) ; *Svastika* (Dig , *TP*).[2] |
| 11. | Sreyamsa | *Khadgi* (Sve ) ; *Gaṇḍa* (Dig ) |
| 12 | Vasupujya | Buffalo. |
| 13. | Vimala | Boar. |
| 14. | Ananta | *Syena* or falcon (Sve.) ; *Sahi* (*TP*) ; Bear (Dig.).[3] |
| 15. | Dharma | Vajra. |
| 16. | Santinatha | Deer. |
| 17. | Kunthu | Goat. |
| 18. | Aranatha | *Nandyāvarta* (Sve.) ; *Tagara-kusuma* (*TP*)[4] ; Fish (other Dig.). |
| 19. | Mallinatha | Water-jar (*kumbha*). |
| 20. | Munisuvrata | Tortoise. |
| 21. | Nami | Blue-lotus. |
| 22. | Nemi | Conch. |
| 23. | Parsva | Snake. |
| 24. | Mahavira | Lion. |

[1] *Svastika* acc to *Pratisthasaroddhara*, p 9, v. 78.
[2] *Sridruma* acc. to *Ibid*
[3] *Sedhika* acc to *Ibid*
[4] *Tagaram* acc to *Ibid*, p. 9, v 79.

# Sasanka, the Enemy and Oppressor of Jainism

CHITTARANJAN PAL

Sasanka was the first sovereign of Gauda who having consolidated his hold over greater parts of Bengal, made a bold bid for the conquest of the Northern India. But his endeavour was met with dismal failure, after a brief spell of success. The cause of the set-back suffered by him, was the formation of the dual alliance between Harsavardhana, king of Kanauj and Bhaskaravarmana, king of Kamrup. The formation of this dual alliance, emboldened Harsavardhana to undertake a massive expedition against Sasanka, king of Gauda. But the result of the expedition is not stated clearly either in *Harṣacarita* of Banabhatta or *Si-yu-ki* of Hiuen-Tsang. We are indebted to *Ārya-Mañjuśri-Mūla-Kalpa*, a medieval Buddhist chronicle for the piece of information that Harsavardhana defeated the Gauda king Sasanka and confined him within the boundary of his home-country.

Some historians do not regard *Ārya-Mañjuśrī-Mūla-Kalpa* as a true historical document because of its lateness of composition. Two very peculiar features of the book are that (1) it narrates political events in the guise of prophecies like the Brahmanical *Purāṇas* and (2) it never refers to the kings by their proper names, but only mentions the first letter of their names or use a synonym. But the book enshrines in its bosom a collection of old and genuine Buddhist traditions, inspite of the fact that the chronicle is not treated by some scholars as an authentic historical work.

The king Soma referred to in the book may be the celebrated king of Gauda, Sasanka, because Soma and Sasanka are synonyms of the moon. His adversary has been mentioned as Ha which may stand for the name, Harsavardhana, king of Kanauj. If we assume that Ha stands for Harsavardhana and Soma for Sasanka, king of Gauda, the following

passage may be taken as a reference to the conflict between Sasanka and Harsavardhana :

*bhaviśyate ca tadā kāle madhyadeśe nṛpo varah/*
*rakārādyotayuktātmā vaiśyavṛttimacañcalah/*
*śāsane'smim tathā śaka somakhyasa samo nṛpa'*
*so'pi yāti tavāntena nagnajāti nṛpeṇa tu//*
*tasyāpyanujo hakārākhya ekaviro bhaviṣyati*
*mahāsainya samāyuktah śurah krāntavikramah//*
*nirdhāraye hakārākhyo nṛpatim somaviśrutam/*
*vaiśyavṛttistato rājā mahāsainyo mahāvalah//*
*purvadeśam tadā jagmuh puṇdrākhyam puramuttamam'*
*kṣātradharmam samāśrtya mānaroṣamaśīlinah//*
*parājayāmāsa somākhyam duṣṭakarmānucarinām/*
*tato niṣiddhah somakhyo svadeśenāvatiṣthatah//*
*nivartayāmāsa hakārākhyah mlecharājyempūjitah/*
*tuṣṭakarmā hakārākhyo nṛpah śreyasā cārthadharminah//*

"At that time will arise in Madhyadesa the excellent king R (Rajyavardhana) brilliant, self-possessed, of the Vaisya caste and steady. He (will be) of this religion and (will be) as powerful as Soma (Sasanka). He also ends at the hand of a king of the Nagna caste.

"His younger brother H (Harsavardhana) will be unrivalled hero. He will be with a great army; that brave man of over-powering prowess decides against the famous Soma. The powerful Vaisya king with a large army marched against the Eastern country, against the excellent capital called Pundra of that characterless man.

"He defeated Soma, the pursuer of wicked deeds ; and Soma was forbidden to move out of his country (being ordered) to remain there in (henceforth). He returned having been honoured in that kingdom of the barbarian (Mlechha). He, an excellent king, amongst followers of *Artha* (*śāstra*) and *Dharma* (*śāstra*), was successful in his undertaking."

The author of *Ārya-Mañjuśrī-Mūla-Kalpa*, then, narrates the persecution perpetrated by Sasanka upon the Buddhists. In the form of prophecy. The author of *Ārya-Mañjuśrī-Mūla-Kalpa* relates :

*nāśayiṣyati durmedhah śāsturbimbām manoramām/*
*jinaistu kathitam pūrvam dharmasetumanalpakam//*

"He, of the wicked intellect, will destroy the beautiful image of the Buddha. He will burn the great bridge of religion (*Dharma*) as prophesied by the former Jinas (Buddhas)."

Hiuen-Tsang is more elaborate in his narration of the crimes committed by Sasanka against the Buddhists. In one place of his account, Hiuen-Tsang, states that Sasanka had exterminated and expelled the Buddhists from a Bihara in Kusinagara.

In another place of his record, he tells us that during his tour in Magadha, he had seen a stone bearing the foot-print of Buddha which were 18 inches long, 6 inches wide ; on the right and left sides of which there were wheels. Then he states that in recent times king Sasanka having tried in vain to efface the foot-prints caused the stone to be thrown into the Ganges but it returned to its original place.

While relating the story of his journey to Bodh Gaya the pilgrim narrates, "In recent times, Sasanka, the enemy and oppressor of Buddhism, cut down the Bodhi tree, destroyed its roots down to the water and burned what remained."

The pilgrim, then, tells us that on the east of the Bodhi-tree, there was a temple which was above 160 ft. high. In that temple there was the wonderful image of the Buddha made by Maitreya. The image represented the Buddha as he sat under the Bodhi tree in the act of pointing to the Earth and telling Mara that the Earth would bear him witness. The pilgrim in continuation relates how Sasanka attempted to have the image removed and replaced by one of Siva. At last, the pilgrim tells us that as a result of these wicked deeds, Sasanka's body produced sores and his flesh rolled off and after a short while he died.

The author of *Ārya-Mañjuśrī-Mūla-Kalpa* places before us two versions regarding the death of Sasanka. At first, he tells us, that Sasanka died of a disease in his mouth having been eaten by worms and went down (to hell). Subsequently he tells us that Sasanka's life was destroyed by *mantra* (curse) ; high fever brought about unconciousness, then he died.

The passage from *Ārya-Mañjuśrī-Mūla-Kalpa* referring to his death is quoted below :

> *varṣa daśa saptam ca māsamekam tathāparam/*
> *divasām saptamastau ca mukharogasamākulah//*

*kṛmibhirvakṣamānastu kālam kṛtvā adhogati/*
*amānuṣākrāntavidhvastam tat puram ca abhūt tadā//*
*mānuṣenaiva doseṇa jvarāto vyādhimurchitah/*
*mṛto mantraprayogena rajasau kālagata stadā//*

K. P. Jayswal comments that king Sasanka died a natural death inspite of the Buddhist wishes.

An echo of the tradition relating to the painful disease of Sasanka is found in the late geneological works of Bengalee Brahmins. According to the traditions preserved in the community of the *gṛahavipras* (also known as the Sakadvipi Brahmanas), they are descended from the twelve Brahmanas living on the banks of the Sarayu river who were summoned to treat an incurable disease from which Sasanka, king of Gauda, was suffering. According to this tradition Sasanka was cured of the disease and the twelve Brahmins were rewarded.

Some scholars are of opinion that stories of persecution of the Buddhists by Sasanka can not be accepted as true on the following grounds :

(1) Hiuen-Tsang, himself found the flourishing condition of Buddhism in Karnasuvarna, the capital city of Sasanka. The prosperity of the Buddhist community in Karnasuvarna is hardly compatiable with the view that Sasanka was a religious bigot and persecutor of Buddhism.

(2) Religious intolerance on the part of a king in ancient India was rare especially of the type mentioned in the record of Hiuen-Tsang.

(3) Hiuen-Tsang's patron was Harsavardhana of Kanauj who was the bitterest enemy of Sasanka who assassinated the elder brother of Harsavardhana. Like Banabhatta, Hiuen-Tsang too, poured vituperation against Sasanka, whenever occasion arose to mention his name.

(4) Being a religious zealot, Hiuen-Tsang himself fiercely hated the non-believers of Buddhism. In his account he makes no secret of his sentiment for the non-believers So his statements about the persecution of the Buddhists should not be relied upon.

But making due allowance for his natural hatred for Sasanka the stories of persecution narrated by Hiuen-Tsang can hardly be described as a mere malicious propaganda or a figment of pure imagination.

If a proper analysis of the stories of his alleged misdeeds against the Buddhists are made, it is to be found that except in Kusinagara, nowhere did Sasanka physically torture the followers of Gautama Buddha. Buddhists who lived in the heart of the kingdom of Sasanka were not probably harassed by him. Moreover the persecutionary measures of Sasanka were confined to the dismantling and desecrating the images and shrines of the Buddha. This is also confirmed by the author of *Ārya-Mañjuśrī-Mūla-Kalpa* who, too, speaks of the dismantling of an image of the Buddha and burning of great bridge of *Dharma*.

Whatever were the measures of his persecution, its effects were not disastrous for Buddhism abroad or even in his home country where Hiuen-Tsang found it in a flourishing condition shortly after the death of the Gauda king.

It is very surprising that while the Buddhist traveller is very eloquent about the persecution of the Buddhists by Sasanka, he is mysteriously silent about the treatment which the Nirgranthas or the Jainas and other non-Brahmanical sects had received at the hand of Sasanka.

Indeed no other ancient chronicle except *Ārya-Mañjuśrī-Mūla-Kalpa* had ever hinted that Sasanka persecuted the Jainas, too, along with the followers of Sakyamuni. We are indebted to this much-maligned chronicle for the piece of information that Sasanka had destroyed the Viharas, Caityas and residences of the Jainas or Nirgranthas. Had not the tradition of the destruction of the living-places of the Jainas been current at the time of the composition of the book, the writer of *Ārya-Mañjuśrī-Mūla-Kalpa* could not have recorded the event as he did in the following lines :

*tato'sau kruddhalubdhastu mithyāmānī hyasammatah||*
*vihārārāmacaityāśca nirgranthavasathām bhuvi|*
*yentyate ca tadā sarvām vṛttirodhamakārakaḥ||*

"Then that angry and greedy evil doer of false notions and bad opinion will fell down all the monasteries, gardens and *caityas* ; and rest houses of the Jainas (Nirgranthas)."

From the cryptic description, it is very difficult to arrive at any definite conclusion regarding the nature and consequence of the persecution perpetrated by Sasanka upon the Jainas. We shall not be far wrong, if we suppose, that the torture and the persecution suffered by the Nirgranthas or Jainas were not less severe than that experienced by the Buddhists. For the Gauda king had destroyed all the '*Vasatis*' or living places and rest houses of the Jainas through out the world i.e. through out his kingdom and expelled them (i.e. Nirgranthas or Jainas) there from. Further, it is this persecution, which is one of the many factors that lie behind the sudden eclipse of Jainism from Bengal for a period spreading over a century or more.

# Previous Births of Rsabhadeva

[ *With special reference to the Trisastisalākāpurusacaritra* ]

MANJULA MEHTA

Rsabhadeva was the first Tirthankara of the present descending cycle of time. Acarya Hemacandra describes twelve previous births of Rsabhadeva in his *Trisastisalākāpurusacaritra*. There is no mention of any previous birth in the canons. The canonical commentries give a brief account of some of them. The *Cauppannamahāpurisacariyam* deals with all the twelve previous births. The *Ādipurāṇa* depicts only nine of them.

The first previous birth of Rsabhadeva as recorded was that of merchant Dhana.[1] He was foremost among wealthy, virtuous and renowned men. One day, he wished to go to the city of Vasantapura with much merchandise. He made a proclamation to the people throughout the city that he was going to Vasantapura, whoever wished to go, might go with him. He would cherish all of them like relatives. At the auspicious moment he went outside the city. All the people also, who were going to Vasantapura came there at the sound of the drum of departure.

Just then Acarya Dharmaghosa approached the merchant. Questioned by the merchant in regard to the reason of his coming, he explained that he was going to Vasantapura with his disciples. The merchant replied that he was fortunate to have such a great Acarya with him. He ordered his cooks to prepare food, drink etc., every day for the Acarya. The Acarya said, "Food etc. which has not been made, nor caused to be made, nor intended (for them) is suitable for ascetics, water too that has come from tanks, wells, ponds etc. is prohibited unless it is purified by some means, according to the teachings of the Jinas." Just then someone brought a dish filled with ripe mangoes. Dhana requested the Acarya to accept that fruit, but the latter refused. Dhana told the Acarya that he would see that he would get suitable food.

[1] *Tri.*, 1.1.31-225.

Then the merchant set out. The Acarya too set out surrounded by monks. They all advanced unhindered for some time. But after the arrival of the rainy season, because of the impassability of the path, Dhana halted in the forest. The Acarya also dwelt in a thatched hut as if in an Upasraya. There everyone's provision, barley etc. got exhausted and the members of the caravan afflicted by hunger, went here and there to eat bulbs, roots etc. One night the miserable plight of the caravan was fully described to its leader by his friend Manibhadra. Dhana remained in continuous thought about the caravan's trouble and in a moment he fell asleep, worn out by anxiety. During the last watch of the night a certain stable watchman recited that his Master, whose fame had spread in every direction, kept his promises ever though he had suffered misfortune, he surely did. When Dhana heard that he thought of the Acarya. So in the morning he first went to the Acarya's place and expressed his sorrow for forgetting his promise for a long time. He requested him to send monks to his hut so that he could give alms—and he went to his abode. Just behind him came two monks. He gave them fresh ghee. They blessed him. At that very moment, as the result of his gift, he acuqired righteousness (*samyaktva*).

At the end of the rainy season the caravan and the Acarya again set out. After caravan had crossed the forest, the Acarya took leave of the caravan-leader and went elsewhere. The merchant arrived at Vasantapura. He sold his merchandise and returned to his own place. In the course of time he died.

The soul of Dhana became a twin in Uttarakuru,[2] next it took birth in the Saudharma[3] heaven and then it reincarnated as the son to king Satabala. He was exceedingly strong and was named Mahabala.[4] Mahavala grew up gradually and learned all the arts. At the proper time his parents married him to a maiden named Vinayavati. His father felt disgusted with worldly life, appointed him his successer and renounced the world. Mahabala bore the burden of the kingdom and remained always engaged in pleasures of the senses. One day, he was seated in his assembly-hall. Many ministers and vasals including the important ministers, viz., Svayambuddha, Sambhinnamati, Satamati and Mahamati were present there. Svayambuddha, the possessor of right belief, thought that their Master was devoted to pleasures of the senses. His life engaged in such amusements was passed in vain. The master had to be led on the

[2] *Ibid*, 1 1 226-237
[3] *Ibid*, 1.1 238
[4] *Ibid*, 1.1 239-459.

right path by them. After thinking this Svayambuddha preached him *dharma*. He refuted the non-existence of rebirth held by Sambhinnamati, statement of *kṣanikavāda* of Satamati and the doctrine of *māyā* of Mahamati. Mahabala got enlightened. He installed his son in his place and joined the ascetic order. He died after fasting for twenty-two days.

On the termination of the earthly life Mahabala's soul was born as Lalitanga[5] god in the Sriprabha palace of Isana heaven. There, he enjoyed celestial pleasures with a goddess Svayamprabha. After a long time she expired. Lalitanga swooned with grief at Svayamprabha's death. When he had regained consciousness, he immediately began to wail. Svayambuddha, his minister of past life, also became a Samanika god in the Isana heaven. He came and consoled Lalitanga, searched for his wife by clairvoyance and told him the whole story of her life (The story of Nirnamika). Again she was born as his wife Svayamprabha. When some time had passed in enjoyment with her, the signs of approaching death appeared on his body. Then at the command of his Master he set out with his wife to the Nandisavara Tirtha. He went to Nandisvara and worshipped the eternal statues of the Arhats. As he was going to other Tirthas he died.

On the termination of celestial life Lalitanga was born as the son to king Suvarnajangha. He was named Vajrajangha.[6] In a short time Svayamprabha's soul, also, descended from heaven and took birth as the daughter, named Srimati, of the Cakravartin Vajrasena. Being brought up by the nurses, they grew up gradually.

One day, Srimati ascended the high palace named Sarvatobhadra for amusement. In a beautiful garden she saw the gods coming to Muni Susthita who had obtained omniscience. "Where have I seen this before ?" contemplating thus she recalled her past life. At once she fell on the ground and swooned. After she had regained consciousness she got up and reflected as follows : "Lalitanga was my husband in the previous life. Where has he descended now ? Ignorance of this grieves me. He is the Lord of my life. If there is no opportunity of conversing with him what use is there in talking to anyone else ?" And she took a vow of silence. One day Srimati had gone to the pleasure-garden, and her nurse Pandita, seized a favourable opportunity and requested her to tell the reason of taking to silence. Then she gave Pandita an exact account of her past life. Having represented Srimati's story on a canvas

[5] *Ibid.*, 1.1.460-623.
[6] *Ibid.*, 1.1.624-715.

Pandita displayed it on the road. It was the birth anniversary of Vajrasena and for that occasion many kings were coming there. Prince Durdanta came and seeing the canvas for a moment, fell down in a pretended faint and got up like one who has recovered consciousness. Questioned by the people as to the reason for his fainting, he gave the false account that he was god Lalitanga and Svayamprabha was his goddess in his past life. Then Pandita asked him certain questions which he could not answer correctly. Thus, Pandita could recognize him as a deceitful person. Just then Vajrajangha came from the city of Lohargala, saw the events painted in the picture and fainted. After recovering questioned by Pandita regarding to his fainting, Vajrajangha gave the account of his previous birth. Pandita was satisfied with this account. She went to Srimati and told her everything. Then Srimati's father married her to Vajrajangha. He returned with Srimati to his place.

Suvarnjangha placed Vajarjangha on the throne. Vajrasena also bestowed his sovereighty upon his son Puskalapala. Vajrajangha enjoying with Srimati bore the burden of the kingdom. Srimati gave birth to a son. Vajrajangha, summoned by Puskalapala, went to his place with Srimati for the purpose of subduing the border vassals. While returning from there, when he reached the vicinity of Mahasravana the experts in his carriage said that two ascetics namely Sagarasena and Munisena had attained omniscience there. The king knew that these Munis were his brothers, and being exceedingly pleased he dwelt for some time in that very place with his wife. There, he gave them alms and determined to become a mendicant after his return to his place. In the meantime his son being eager for the kingdom, alienated the entire kingdom by money. The king and the queen went to bed at night with the thought that at dawn they would give the kingdom to their son and take the vow. While they were asleep, their son infused poisonous incense into their room and both of them died.

On the termination of the earthly life the souls of Vajrajangha and Srimati became twins in Uttarakuru,[7] and then they became gods in Saudharma.[8] After the soul of Vajrajangha had completed its life in Saudharma, it took birth as the son of the Physician Suvidhi named Jivananda[9] in the city of Ksitipratisthita. At the same time four other boys namely, Mahidhara, Subuddhi, Purnbhadra and Gunakara were born in the same city. The soul of Srimati, too, was born as the son, named

[7] *Ibid.*, I.1.716.
[8] *Ibid.*, I.1 717.
[9] *Ibid.*, I.1.718-788.

Kesava of the merchant Isvaradatta. They all grew up together. Jivananda learnt eight-branched Ayurveda followed by his father and became foremost among the physicians.

One day, when these friends were at the house of Jivananda, a Muni namely Gunakara came to beg for alms. Emaciated by penance, he was afflicated by worms leporasy. But he never asked for a treatment. As he was wandering at random from house to house to break his three day's fast, they observed him in the court-yard. After seeing him prince Mahidhara taunted Jivananda saying that he was experienced in treatment, but like a courtesan, he never glanced even at a friend, even asked, unless he was paid. Nevertheless, the descerning must not be greedy for money solely. In some cases, cure must be made for the sake of religion. He put to shame all his efforts in treatment since he was indifferent to such a worthy person who was ill. Jivananda replied that he was eager to cure the Muni, but the lack of remedies was hindering him. He had the oil with a lac ingredients, but he had not *gośīrṣa*-sandal and jeweled blanket. He ordered them to bring these articles. His five friends went at once to the market and the Muni went to his own abode. Then they told an old merchant to take the price and give the *gośīrṣa*-sandal and jeweled blanket. The merchant told that the price was a lac of *dīnārs* for each of them, and he wanted to know what they intended to with those objects They gave the price and replied that their purpose was to cure a Muni with them. Hearing this the merchant was astonished and reflected thus in his mind: "On the one hand their youth is intoxicated with wildness, joy and love, on the other hand their minds are the abode of discernment, suitable for mature age. Such a thing is suitable for people like me whose bodies are decrepit from old age. For them to do it is like untamed animals carrying a load." With these reflections he delivered them the two articles without taking price.

They, accompanied by Jivananda, went to the Muni, standing in *kāyotsarga*, with all the remedies and said, "We are going to make an obstacle to your *dharma* to-day by giving a treatment. Blessed One permit it and favour us." Thus, informing the Muni they brought a cow recently dead and started applying the remedies. They anointed with the oil every limb of the Muni. Confused by the oil, the worms came out of his body. Then Jivananda covered him entirely with the jeweled blanket. The worms clung to the jeweled blanket due to its coolness. Slowly shaking the blanket over the cow's body, the physician made the worms fall. He soothed the Muni with *gośīrṣa*-sandal. As only the worms which were in the skin came out from this, Jivananda applied the same procedure twice. Due to that the worms of flesh and bones also came out.

Then the Muni became well. Jivananda and his friends asked his forgiveness for any fault they might have committed and he went away elsewhere. They sold the remaining *gośīrṣa*-sandal and jeweled blanket and received gold. With that gold and gold of their own they built a lofty Jina temple. Worshipping the Jina they wore away time like *karma*. One day the six friends being disgusted with the world joined the ascetic order. Engaged in medition, they abandoned their bodies.

The souls of Jivananda and his five friends became Samanika[10] gods in the Acyuta heaven. Then they took birth in succession as the five sons of king Vajrasena. Among them the soul of Jivananda was the eldest, named Vajranabha.[11] The souls of Mahidhara, Subuddhi, Gunakara and Purnabhadra were named Bahu, Subahu, Pitha and Mahapitha respectively. The soul of Kesava became a Rajaput, namely Suyasa. The princes and Suyasa grew up gradually. Vajrasena installed on the throne Vajranabha, took to asceticism and obtained omniscience in due course. Vajranabha gave provinces to each one of his brothers. Suyasa became his charioteer. He conquered the entire province Puskalavati and was consecrated as Cakravartin. Although he was enjoying pleasures, still his inclination toward religion increased very much, and gradually became very strong. One day, Lord Vajrasena came there in his wanderings. He delivered a sermon in the *samavasarana*. King Vajranabha went there with his brothers and listened to the sermon. Listening the speech, joyfully the king thought: "The boundless ocean of existence is hard to cross. My father is a guide across even it. Delusion makes men completely blind. The blessed one destroys delusion completely. The heap of *karma* is incurable like a powerful disease that has existed for a long time. My father is its healer. He alone is destoryer of all pains, the sole producer of happiness and an ocean of compassion. Since the Master is like that, alas! through negligence arising from delusion, we ourselves have deceived ourselves for so long a time." After reflecting thus he placed his son on the throne and adopted the saintly life. His brothers too joined the ascetic order with him. The charioteer Suyasa also became a mendicant. Vajranabha became completely acquainted with scriptures. Bahu and others learned the eleven *Aṅgas*. Vajranabha acquired Tirthankara-*nāmakarma* by the twenty *sthānankas* (causes). The six having pure resolution undertook the *pādapopagamana*, a kind of voluntary death.

[10] *Ibid.*, 1-1. 789-790.

[11] *Ibid*, 1-1. 791-911

The souls of Vajranabha, his four brothers and charioteer became gods in the Sarvarthasiddhi heaven.[12]

Thus, the above twelve incarnations of Rsabhadeva occur in the *Triṣaṣṭiśalākāpuruṣacaritra.* The canons do not record any of them. The *Āvaśyakaniryukti*[13] mentions only four incarnations viz. Dhana, a twin in Uttarakuru, a god in Saudharma and a physician's son. Five more incarnations are added to them in the *Viśeṣāvaśyakabhāṣya*[14] namely, a twin in Uttarakuru, a god in Saudharma, Mahabala, Lalitanga and Vajrajangha. The *Āvaśyakacūrṇī*[15] refers to seven incarnations. It omits the incarnations of Mahabala, Lalitanga, Vajrajangha, a twin in Uttarakuru and a god in the Saudharma heaven. Like the twelve in the *Triṣaṣṭiśalākāpuruṣacaritra* the *Cauppaṇṇamahāpurisacariyam*[16] gives an account of all the twelve incarnations. Out of them in the incarnation of Dhana the main theme is the same but there is some difference in the story from the *Triṣaṣṭiśalākāpuruṣacaritra.* The story of Mahabala is slightly different and that of Vajrajangha almost different. The story of Jivananda is the same but there is some difference in the end. The remaining eight incarnations are the same as in the *Triṣaṣṭiśalākāpuruṣacaritra.*

Jinasena depicts nine incarnations in his *Ādipurāṇa.*[17] Out of them four are the same as in the *Triṣaṣṭiśalākāpuruṣacaritra* viz. Mahabala, Lalitanga, Vajrajangha and Vajranabhi (Vajranabha), though the stories differ a little. The ninth incarnation is the same as the twelfth in the *Triṣaṣṭiśalākāpuruṣacaritra.* The remaining four incarnations are totally different.

Thus, Hemacandra seems to have taken his account of the previous births of Rsabhadeva from the *Cauppaṇṇamahāpurisacariyam.* Because it is the *Cauppaṇṇamahāpurisacariyam* that refers to the twelve previous births for the first time. The *Triṣaṣṭiśalākāpuruṣacaritra* and *Cauppaṇṇamahāpurisacariyam* belong to the same tradition.

[12] *Ibid.*, 1.1.911.
[13] *Avan*, pt. 1, 168-175.
[14] *Vis.*, 1580-1588.
[15] *Avan.*, pt I, 131-135.
[16] *Caupp.*, 10-34.
[17] *Adi.*, 4.48-11 221.

# A Unique Image of Rsabhanatha in the State Museum, Lucknow

MARUTI NANDAN PRASAD TIWARI

State Museum, Lucknow, possessing a number of Jaina images, mainly coming from the Kankali Tila, Mathura, also exhibits an exquisitely carved image of Rsabhanatha, the first Jina. The image (Acc. No. 16.0.178) hails from Orai, a place in the Jalaun district of Uttara Pradesh. The image, measuring 47.6"×36.3", is fashioned in the buff coloured sandstone. The importance of the image, as may be pointed out in the beginning, lies in the depiction, on two sides of the *dharmacakra*, of two Jaina goddesses ; one of them being Ambika and the other one, much mutilated, is possibly that of Laksmi.

The Rsabhanatha image following a homogenous formula of Jina representation, in effect also elsewhere during the early mediaeval period and onwards, represents a fully developed stage of representing Jina iconographically with the full cortege of the accessory symbols and figures of the *Yakṣa-Yakṣī* pairs. Jina is seated crosslegged in the *dhyāna-mudrā* with upturned palms placed one over the other in his lap. The Jina is marked with the *śrivatsa* symbol in the centre of the chest. He is seated on a lotus with its petals spread over an ornate cushion decorated with *muktā-varāla* and jewelled lozenge motifs in its front His soles and palms are also marked with *cakra* symbol. The hair of the Jina is disposed in spiral curls with an *uṣṇīsa*—protuberance, at the top. The hair also shows three unplaited lateral strands, an invariable feature of Rsabhanatha, falling on each shoulder. The ornate cushion of the *Mūlanāyaka* is placed on a *triratha* pedestal supported by two lions, suggesting *siṁhāsana*. The two lions standing with their backs turned to each other and paws up are represented with their necks turned somewhat inward. The lion figure to right (from visitor's standpoint) is severely damaged. In the middle of the throne is depicted a *dharmacakra* with suspended ribbons and also a bull, the cognizance of Rsabhanatha, carved alongside. The right and left extreme corners of the throne have respectively been occupied by the figures of *Yakṣa* and *Yakṣī*.

The two-armed pot-bellied figure of *Yakṣa*, seated in *lalitāsana* with right leg hanging and the corresponding left being tucked up, represents Sarvanubhuti (Kubera-like *Yakṣa*). It may, however, be noted here that Sarvanubhuti happens to be the earliest and the most favoured *Yakṣa* of the Jaina pantheon who has been represented both in literature and art as the *Yakṣa* of most of the Jinas, barring Parsvanatha, Suparsvanatha and in cases Rsabhanatha also. Customarilly, there ought to have been *Yaksa* Gomukha at this situation. Sarvanubhuti bears a fruit, slightly mutilated, in right hand, while the corresponding left shows a mongoose-skin purse. Close to his feet on two sides are carved two vases filled with coins, *nidhi*, of which one is turned on ground showing coins coming out and scattered. *Yakṣa* is bedecked in necklace, armlets, ear-pendants and decorated headdress with long wavy *jaṭā*.

The corresponding left corner of the throne contains the figure of an eight-handed Cakresvari, seated in *lalitāsana* on Garuda (represented in human form), who is supporting her with its two hands. The *Yakṣī* is embellished with tall *jaṭā-mukuta*, necklace, ear-rings, scarf, armlets, *dhotī* and other usual jewelleries. Cakresvari is conceived as the *Yakṣī* of the first Jina Rsabhanatha. She shows a thunderbolt, a mace, a snake (may be a purse even), a disc, a bow, and the *abhaya-mudrā* in her surviving hands. At each side of the goddess appears a devotee, much defaced, with hands folded in supplication. On lowermost part of the throne, in two recessed registered, are harboured four figures of the worshippers, two in each, with folded hands and also with offerings. These figures, perhaps, represent the donors of the image

The most striking feature of the present image is the rendering of two goddesses, seated in *lalitāsana*, on two sides of the *dharmacakra*. The two-armed goddess, sitting to right, has lost her right hand but with left she holds a long-stalked lotus. She sits on a lotus seat with its stems being delineated below. The goddess may be identified with Laksmi who undoubtedly has enjoyed a favourable position in Jaina pantheon. The figure on the corresponding left side is much effaced and represents Ambika, the *Yakṣī* of the 22nd Jina Neminatha. Ambika rides a lion and holds a *ghaṇṭa* topped by a trident in her right hand while with the left she supports a child seated in her lap and touching her bosom. Behind the heads of these goddesses are depicted prominent garland-like motif forming aureoles. It may be pointed out here that the rendering of the two goddesses flanking the *dharmacakra* was an innovation on the part of the artist, which probably suggests relatively favoured position enjoyed by Rsabhanatha. The association of Cakresvari, Ambika and Laksmi, the three most popular Jaina goddesses, with the Jina thus establishes

an excelled status of Rsabhanatha, among all the twenty-four Jinas, who happens to be the first Jina, and hence called Adinatha.

Our notion is further strengthened by the evidence of two other images of Rsabhanatha likewise representing the figures of Ambika, Cakresvari and also Laksmi in one instance and Ambika and Cakresvari in another. In one example, now preserved in the old Archaeological Museum, Khajuraho (Jardin Mus., Acc. No. 1651), the two principal goddesses of Jaina hierarchy, Cakresvari and Ambika, are carved on two sides of the *dharmacakra*, and unlike our figure a goddess with lotuses in two upper hands, undoubteldy representing Laksmi, is also shown at left corner of the throne.[1] The shift in the position of Laksmi is because in the former example from the State Museum, Lucknow, the *Yakṣī* occupies her prescribed position, i.e. left extremity of the throne. The other example with the figures of Ambika and Cakresvari, is known from the Temple No. 4 at Deogarh in Uttara Pradesh.[2] Here *Yakṣī* Ambika occupies the right recessed corner of the throne, where Gomukha *Yakṣa* ought to have been carved. This shows a departure from the tradition. However, the figure of Laksmi is conspicuous by its absence in the Deogarh image. On the strength of above three instances, it may be observed here that the occurrence of such goddesses on the thrones of Jina images was seemingly confined to the Rsabhanatha images and that even to the images from Uttara Pradesh and Madhya Pradesh. The fact that Rsabhanatha was accorded the most favoured position in the list of the twenty-four Jinas, represented as they are in art, is further reinforced by the statistical study of the iconic data spread over some of the prolific Jaina sites, such as the Kankali Tila, Mathura and Deogarh in U.P., Khajuraho in Madhya Pradesh, and Akota near Baroda in Gujarat ; where the frequency of the Rsabhanatha images is relatively much higher than the other favoured Jinas, like Parsvanatha, Suparsvanatha and Mahavira.

The Jina is attended, on two sides, by a pair of standing male figures wearing such rich jewellery as tall decorated *mukuṭa*, ear-rings, necklace, armlets, bracelets, *upavīta*, waist-band, *dhotī*, and carrying a flywhisk,

[1] The image was noticed by the author when he visited Khajuraho in October, 1971 in connection with his research work on Jaina Iconography

[2] The author has come across the image while going through Klaus Bruhn's work *The Jina Images of Deogarh*, Leiden, 1969, pp. 183-84. Bruhn has, however, not attached any special significance to it while describing the image. But the representation of Ambika and Cakresvari, canonically conceived as the *Yaksis* respectively of Neminatha and Rsabhanatha, at the two lateral extremeties of the throne, deserves special attention.



*Rsabhanatha, Orai, Jalaun, U.P.*

*11th Century*

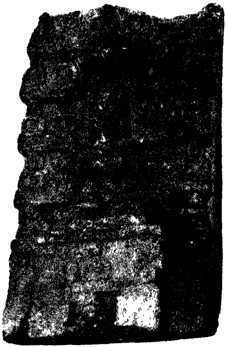
*State Museum, Lucknow*

courtesy : American Institute
of Indian Studies, Varanasi

held above the shoulder, by one hand, while the other hand is resting on thigh. The face of *cāmara-dhara*, standing to right, is multilated. Above the *cāmara-dhara* figure, on each side, there appear two pairs of diminutive Jina figures, one above the other. Each Jina figure, seated on a cushion with halo and two drooping leaves, suggesting Asoka tree, has suffered damage, particularly over heads. The heads of the Jina figures in the upper pairs are completely damaged along with the upper *parikara* of the image. As a result of the *parikara* being damaged, only the lower half of the ornamental nimbus of the Jina is now extant. It consists of (from centre outwards) a band filled with dots, foliated scroll with a dotted band and a band flanked by beaded rows.

On the basis that no sign of drapery hanging below the folded legs of the Jina is visible, as has generally been the case with the seated Jina figures of the Svetambara sect, the image may be deemed to have been a product of the Digambara sect, supported also by the fact that the images yielded by Uttara Pradesh are invariably the cognate products. The disciplined body of the Jina indicates deep meditation, while half-shut eyes evince inward look, which is achieved only after the passions are burnt in the fire of knowledge (*kevalajñāna*). The image can safely be assigned to the eleventh century on the basis both of style and iconography.

# A Caturvimsati Patta of Rsabhanatha from Koraput



UMAKANTA SUBUDDHI

Two years ago, a number of Tirthankara images, lying in some remote areas of Jeypore sub-division in Koraput district, were removed to the District Museum at Jeypore by the civil authorities, where they are displayed now. Among the collections, there is a *caturvimsati-patta* relief which contains all the twenty four Tirthankaras with Rsabhanatha, the first Tirthankara, as *Mūlanāyaka* or the main deity

The relief measuring 46 × 30 cms. is discovered from Bhairavsinghpur village in the Boriguma tahsil of Jeypore sub-division. It is slightly mutilated at the top. Its *Mūlanāyaka*, Rsabhanatha, is found sitting on a throne seat in *paryankāsana* with hands laid in *yoga mudrā*. The lord bears the sacred *śrīvatsa* symbol on his chest. The Nyagrodha tree, his tree of knowledge, is above his head. The lord's *lāñchana*, the bull, is below his seat and his cauri-bearers, Bharata and Bahuvali, are seen on either sides. He is flanked by the other twenty three Tirthankaras sitting in meditative postures like the lord. The *lāñchanas* of some of the Trithankaras are visible and of Parsvanatha and Mahavira are very clear. While a serpent having three hoods act as a canopy above the head of Parsva, a lion is found sitting below the seat of Mahavira. The

tranquil expressions in the faces of the Tirthankaras add to the beauty of the relief.

At the bottom of the relief, a female deity is found sitting in meditative posture. The deity has two hands, one of which is in *varada mudrā* and the other is holding a citrus or *vijapūraka*. She should not be mistaken as *yakṣinī* Cakresvari of the Digambara order, for, she has two hands while Cakresvaris are generally found having four or eight or twelve hands.[1]

The iconographic features of the relief, as shown above, bear post-Gupta characteristics of Jaina art. The Tirthankara images of the post-Gupta period invariably have *lāñchanas*, *yakṣas*, cauri-bearers and *yakṣinis*,[2] and therefore, the relief could be assigned to the post-Gupta period.

[1] Bhattacharya, B.C., *The Jaina Iconography*, (Delhi, 1974), pp. 86-87.

[2] *Ibid.*, pp. 28-30 ; Gupta, R.S., *Iconography of the Hindus, Buddhists and Jainas*, (Bombay, 1972), p. 175.




# Paryusana in Leicester, 1980

R. KLEIFGEN

*Paryuṣaṇa* can be literally translated as "coming together from all directions". This meaning is a rich symbol for the soul's transformation: the purpose of this life according to Jain teaching is to experience wholeness, peace, and reverence for life. That is the way to realize one's Self. There are two aspects—becoming complete, perfect within oneself as the Siddhas have done, and feeling communion and unity with all other life, whether it be in vegetable, animal, human, or *deva* form. These are like two sides of a coin ; they can never really be separate. We can talk about them separately, but the experience is of oneness with life, the essence, the soul.

This year *Paryuṣaṇa* at the Jain Centre in Leicester, England was indeed a coming together from all directions, as people arrived from all parts of the world. Gurudeva Shree Chitrabhanu, who led the ceremonies, is a universal traveller, a man with no home. A native of India, he now dwells in New York City and travels around the world spreading the message of Bhagvan Mahavira and *ahiṁsā*. He brought with him his wife and devotee, Pramodabhen, and three American students who taught meditation, *yoga*, and lead musical programmes. Others arrived from France and Bombay during the week , and one seeker came all the way from Sao Paulo, Brazil to meet Gurudeva Chitrabhanu and be in his presence. As the Jain community of Leicester is composed largely of Indian people who first migrated to East Africa before coming to England, five continents were represented in the large crowds that met each evening during these days of forgiveness.

At first it might seem surprising to think of a Jain holy week being celebrated in Leicester, an industrial city located about one hundred miles north-west of London. But the city's population of 300,000 is about twenty percent Indian in origin, and the Leicester Jain Samaj is a thriving and devoted community. Dr. Natubhai Shah, a prominent physician, is the current President, and he is joined in leadership by many

other enthusiastic and dedicated young men and women who are in the process of creating a Centre for the study and practice of Jaina philosophy. They have purchased a large Victorian Congregational Church and have begun to convert it into a Jain temple. Plans for the future include beautiful *pūjā* rooms with carvings and *mūrtis*, a library for scholarly research, a kitchen and community space for social events, and rooms where classes in philosophy and meditation can be held.

In 1980, *Paryuṣaṇa* was highlighted by the observation of the traditional Jain practices. Each evening at sunset *pratikramaṇa* was carried out, followed by *ārati* and the singing of the sacred *mantras* and *bhajans*. In addition, classes and discussions of Jain meditation and philosophy were held twice each day in Gujarati and in English.

When these programmes were concluded every evening, a crowd of six to seven hundred would convene to listen to the discourses of Gurudeva Chitrabhanu. He would bless the gathering with sanctified stanzas and then shed the light of his forty years' experience of deep meditation on the teachings of Jain *dharma*. The air would be charged with his inspiring energy, and every word, gesture, anecdote and image worked in beautiful harmony to uplift the listeners and lead them to their own place of peace.

During the week Gurudeva discussed and explained in detail the subtle points in the intricate law of *karma*, and also gave guidance and direction for daily living in the world. Drawing upon his vast knowledge of the original scriptures and his experiences helping seekers on four continents, Gurudeva captured the hearts of the audience with his dynamic presentations of Bhagavan Mahavira's principles. He emphasized *anekāntavāda* as the way to broaden oneself and develop tolerance, and he reminded all of the rewards of contentment and peace of mind inherent in the practice of *aparigraha*. "Have we come here only to eat, sleep, enjoy pleasures and comforts, accumulate possessions and then die ? What marks the difference between human beings and any other form of life ? To overcome the enemies of anger, pride, deceitfulness, and greed is our mission in this life. It is our purpose and our great opportunity in this human birth."

Talking about the *navkāra mantra*, Gurudeva showed how to meditate on each line to bring out the soul's inherent qualities of *ananta jñāna*, *ananta vīrya* and *ananta ānanda*, infininte knowledge, energy and bliss. Frequently he would remind his listeners that although we can receive inspiration and guidance from great teachers and sages, each of us must

conquer his or her own inner enemies ; and ultimately we must each discover our own pathway to *samyag darśana*, *samyag jñāna* and *samyag cāritra*, right belief, right knowledge and right conduct.

Approximately seventy-five people of all ages engaged in the traditional practice of fasting, taking only boiled water for one, two, eight, and even more days. A remarkable number of young men and women took up this form of penance, and their commitment and inner strength were very inspiring.

One of the most significant features of the week was this participation by the young people of the Samaj. The Youth Group was largely responsible for preparing the church for the week's activities, and they worked long hours for weeks in advance to make it ready. During the eight day festival, they continued to give their energy freely in service. Their intelligence and sincere devotion impressed every visitor. A beautiful rapport was established between them and Gurudeva Chitrabhanu, and it was a great sign to see such an enthusiastic response to the ancient teachings by the generation of the future.

As the week of forgiveness went by, the feeling of sharing in a great experience, a new beginning for the teaching of *ahimsā* in the West, grew. At the end of the week, all joined together for the traditional observation of *samvatsarī pratikramaṇa*. *Pratikramaṇa* means literally to step back. At that time we retreat within to examine our thoughts, words and actions of the past year. We look at our lives, as the artist does his canvas, and we then retouch ourselves and remove any passion, heaviness or injury we find. Then we feel refreshed and invigorated, free to return to the world to carry on a new life

This was the message of *Paryuṣaṇa* in Leicester in September, 1980 ; and as the seekers who gathered there scattered again to the corners of the earth, there was a feeling that doors had been opened to new horizons of spiritual expression and genuine human communication.

# GURU

*[An outsider's first impressions of Jainism]*

WITOLD L. LANGROD

When we are thinking about India, frequently what we know about this biggest, after China, country does not remain in proportion with the magnitude of its problems, the number of its inhabitants, the variety of its ethnic, social and religious groups etc. I, anyhow, in spite of my frequent planning to visit this distant country, have never been there and know very little about all this. I may be ashamed of my ignorance, but let whom is without sin, throw a stone on me...

My limitations came to light when someone mentioned one of the Indian religions, Jainism. Even its name was unknown to me ; or I may have forgotten it, since some long time ago I did read Max Weber's *Study on the Religions of India* where a chapter is devoted to Jainism. However in Huston Smith's *Classical Study on World's Religions* Jainism is not even mentioned.

But now I do know a little about Jainism. I could say that I got such knowledge owing to a miracle, but this wouldn't be fair in relation to Jainism, since this faith does not believe in miracles or revelations. Let's say, therefore, that I got it through an accident : a lady, in a casual conversation, mentioned a forthcoming gathering to be led by a Jaina monk who, after a long ascetic life, left his congregation and country, and settled in New York. My hesitation as to whether to accept her invitation to attend such meeting was not long, since the summer had started very hot, I felt tired and lonely, and the lady was interesting (and, to say the truth, pretty).

Thus that week-end I found myself in a nice Long Island home, close to the bay. About fifty or sixty persons were accomodated in a big garden on the lawn, among flower beds, in the sun or in the shadow of trees, under the twitter of birds. The group included many ladies, some elder university professors, and many youngsters, probably students. I gathered from their behavior that many of them, if not all, had participated at such encounters previously. All appeared to be Americans, but some added to their own names, some Indian ones, like Brahmi, Rakesh, Bansi, Vimala and Arya. A number of them reclined on the grass and with eyes closed, were plunged in deep meditation. A group of

girls, having removed their shoes, were seated in front of a chair prepared for the honoured guest, strumming on guitars and huming some oriental tunes. All this was relaxing and I availed thereof fully, lying under a flowering tree close to a man who happened to teach economics at one of the north-eastern universities: he told me about his previous encounters with "Muni" or "Guru" (either expression means "Master").

In the light of what I learned from my neighbour and what I read later, Jainism is one of the oldest religions of the world. Its traditions go back to the 9th century B.C., but its followers contend it is much more ancient. Its tenets were consolidated in the 6th century B. C. by a philosopher and ascetic, Vardhamana, known as Mahavira. Some consider this religion as an offshoot of Hinduism or Buddhism, but Jainas deny this vehemently. The religions have many common characteristics, but Jainism differs from the two others on some important points. It discards the orthodox Hindu philosophy and the sacred Vedic writings, and it credits the soul with immortality. After going through a chain of incarnations and reaching *nirvāṇa*, it does not terminate its existence, but rather frees itself from its embodiment and from its limitations.

Centuries ago, Jainism exercised a great influence in particular Indian provinces and, together with Buddhism, was even endangering the dominant position of Hinduism. The Brahmins used to say that a tiger presents less danger than those religions, because it destroys only our body while they destroy our soul... But the development of both was checked by Hinduism, and by the penetration of Islam. Buddhism withdrew from India to blossom in other countries of Asia. Jainism dwindled and counts today only four millions of believers, concentrated mainly in the western states as well as in Uttara Pradesh, Mysore, Madhya Pradesh and Maharashtra.

The Jainas' standard of living is generally higher than that of other inhabitants of the respective regions Many of them have been prominent as writers, philosophers, mathematicians, musicians and poets. A majority of Jainas are dedicated to commerce largely because prohibitions on endangering the life of any being prevent them from working in agriculture and from using fire and sharp tools in crafts. The non-existence in their society of a caste system based on religious principles should be mentioned in this respect. They are known in India for their social discipline, feelings and responsibility as well as reliability and honesty. One of their intellectual leaders was a teacher and friend of Mahatma Gandhi, who was under the impression of the Jaina doctrine of non-aggression when he formulated his liberation policy.

The Jaina writers maintain that the principles of their faith are scientifically established, exact and free of nebulous, mystic rituals and frightening superstitions. Even a superficial acquaintance with them reveals precision, and even elaborateness, in defining and categorizing the path of progress towards perfection which constitutes the only objective of life through its numerous incarnations. Stressing self-restrain and self-discipline as the only means to reach this objective, without counting on any transcendental help, Jainism constitutes a moral philosophy rather than a theology. True, in its current popular observance there appeared during centuries some non-doctrinal outgrowths, often due to the impact of the Hindu environment. Examples are the beliefs in the existence of minor deities, a variety of heavens and hells, and the miraculous appearances at the birth of holy leaders. Practically no religion, including Buddhism, remains free of such mystic excrescences but, particularly in Jainism, they do not affect at all its basic philosophical tenets. Most Jainas agree that whenever idol worship is practised, it is not really the image but the inner essence behind it which is being venerated.

Jainism, like Buddhism, is an atheistic religion, in the sense of not perceiving God as the creator of the universe, the master of our destiny and the ultimate judge. The essence of each (not only human) being resides in the soul (the only possible, but far from the exact, translation of the word "*Jīva*") which provides divinity to everyone.

To the question "What is God ?", one of Jaina writers answers : the highest ideal we can think of ; and it is our duty to try to rise as far as we can to that ideal. Devotion to God in Jainism means only devotion to the attributes of divinity which the devotee wishes to develop in his soul, the perfection of all that is noblest and best in the constitution of Man.

The soul is eternal, immortal and perfect. Its perfection, however, cannot reaveal itself because it is being obscured by the coexistence with its material, mortal embodiment. Each act, word, even thought, cause vibrations which leave us, but come back in accordance with the law of *karma*, good for good and bad for bad ; then they cover our soul with a karmic dust. Thus our passions, desires, hatred, violences obscure our soul and prevent its perfection. This can be cleaned by perfecting our conduct, including renunciation of personal ambitions, expiation for sins and meditation. But the life of our body is too short for completing this task during one embodiment. For this reason, after the death of our bodily shell, our soul passes to other incarnations, ultimately

reaching complete perfection. The soul's transmigration is then terminated, and we find ourselves forever in the state of *nirvāṇa*, known also as *mokṣa*, free from greed and desire to affect other peoples' lives, in complete relaxation, peace, and bliss.

In pursuing such a lofty ideal, one has to possess "three jewels" : the right faith, the right knowledge and the right conduct. The right faith means freedom from doubts, constancy and brotherhood towards others. The knowledge includes, next to scriptures and traditions, a deep understanding of the self. The ethics of conduct relate closely to the law of *karma* : they prohibit everything which obscures and delays our striving at salvation. Among the prohibitions comes to the fore, the principle of *ahimsā* which forbids killing, even through neglect or carelessness of any living being, including animals, plants, insects and micro-organisms. Consequently, Jainas are vegeterians, and many do not consume even fruit and vegetables if they still display elements of life.

Other rules prohibit drinking of alcohol ; forbid saying untruth ; oblige straining water before being poured, to protect any living creature that might be found therein ; impose taking care of the poor, the hungry and the sick as well as showing goodness to animals. The principle of *aparigraha* forbids having possessive attachment to wealth. The principle of *anekāntavāda* proclaims that there are no exclusive absolute truths ; since any truth may be considered from various points of view, each of which necessitates understanding and respect. Jaina philosophers made the effort of classifying the various possible approaches to truth, distinguishing seven categories and hundreds of sub-categories of them.

Another characteristic of Jainism is the broadness of its concepts. In concentrating upon the soul's path to salvation, it's definition of soul encompasses beings endowed up to six senses (the sixth one, possessed by humans, co-ordinates the impressions from the five others) and includes such elements as fire, water, wind etc. to which it attributes one sense, that of touch. For all of them the path of the transmigration remains open. In another domain, the largeness of the Jaina concepts of time and space should be mentioned. The time proceeds in consecutive pairs of cycles of enormous lengths and each of them is divided into twelve ages ; the ascending cycles are those of progress in man's knowledge, life-span, stature and happiness, while a gradual deterioration occurs in the descending cycles of which the present cycle is one. As regards space, it is divided into the universe and that of the non-universe, the latter containing no substance within. The universe includes a number

of celestial regions, heavens and hells, and also a large place where liberated souls live after leaving their earthly bodies.

The religious life of the Jaina society is subjected to a discipline which is stricter than in other Indian religions. It is fixed by eleven rules to be applied progressively throughout life and which, in principle, lead to the abandonment of the believer's home and family and to his total dedication to ascetic existence. During the week which terminates the Jaina year, the Jaina laymen may spend some time in the convent partaking the monks life and asking forgiveness from others for any offence they may have given. Throughout the year, they make in the evening a time for examination of their conduct during the day, to note their strengths and weaknesses. The temples serve as places for meditation, reading of sacred books, listening to sermons and veneration of twenty four legendary patriarchs of Jainism, called Tirthankaras, whose statues decorate the temples. Mahavira, the last of the Tirthankaras and the great reformer of the religion, lived 2500 years ago. The twenty three others preceded him by hundreds and, supposedly, by thousands of years.

In the observance of religious prescriptions, the laity remains under the guidance of monastic orders. There exist two mendicant orders which during the course of history became separated, not because of basic doctrinal differences but because of differing attitudes regarding the vestment used by the monks, the admission of women, and the validity of some writings. The more numerous Svetambaras (meaning : white clad) concentrate mainly in the northern part of the country, and the scarce Digambaras (air clad) live mainly in the south ; the latter practice nudity and carry out the principle of poverty to the extreme (they do not possess even bowls for food, taking from charitable givers in bare hands). Digambaras do not admit women to the order, believing that their path to salvation is interrupted up to their becoming reborn as men. An offshoot of the Svetambaras, known as Sthanakavasis, in the western part of India, differ from the main group because of their opposition to image worship.

And now, here are some details about the 'Guru' I had come to hear, Gurudeva Shree Chitrabhanu (whose name means 'daring to look at the sun') joined the Svetambara order after the death of a friend, in 1942, being then a 20 year old student. He was told by his Guru : "Books and other people's explanations will not be enough for illuminating you ; you will have to dive into yourself and into your own experience." The young monk remained in nearly complete silence for five years, except for talking with his teacher. He commented much later : "Silence curbs one's desire to voice premature opinions." His personal belongings

were limited to some most indispensable objects for daily use. For four months during the year he remained in his cell, plunged in deep meditation. In the remaining months, the monks wandered from place to place, barefoot, carrying only holy books and a foodbowl. They preached to the people and received from them, once a day, willingly offered food. They observed the law of *ahimsā* to a degree which might be considered extreme, watching their every step to prevent crushing an insect. In such conditions Gurudeva tramped (without being allowed to make use of a vehicle) about 30 thousand miles during twenty nine years. In his teaching, he induced people to take responsibility for their destinies and taught them the significance and techniques of meditation.

During those many years, Gurudeva's importance in his congregation grew constantly, and when he reached the age of fifty, he was one of the leading personalities among the Jainas. His activities exceeded the strict monastic routine and he was instrumental in the founding of various social welfare organizations in India, including the Society of Divine Knowledge in Bombay. He directed its work for meditation, teaching, publications and breaking racial, caste, sectorial and cultural barriers. Through such organizations, he initiated despatch of volunteers and supplies to areas suffering from natural disasters and distribution of food, clothing, blankets and medicines to the poor and needy throughout India. According to him, "Salvation comes when you forget about your own salvation and put yourself in the place of all living beings."

A break through in his life occured when he accepted many invitations to lecture in Europe and America. The monastic rule do not permit monks to travel, and up to then none of them had left India. Gurudeva broke this prohibition, participating in 1970 at a Spiritual Summit Conference in Geneva, and a year later, at the next such conference which took place at the Harvard Divinity School. Afterwards, he left his congregation, renounced the monastic life and devoted himself to worldwide activity. He settled in New York, without however breaking with India which he still visits frequently. He lectured at a variety of learning and human development institutions such as Princeton, Sarah Lawrence, Cornell, the United Nations, Koinonia Foundation, Pendle Hill, Wainwrigt House and others.

One can easily imagine the commotion which all this provoked among Jainas in India, particularly after Gurudeva decided to marry a woman of that religion who had been his disciple for several years. He stated at a later time that "Social conventions were created in the perspective of a certain time, and some are no longer applicable. The law of life is

change. Man must change with the time or perish. Unfortunately, people do not have the courage to confront outdated theologies, customs and institutions. Out of a false sense of security, they reject change." Apparently, Gurudeva's rebellion encounters in India approval among the young generation of Jainas.

In New York Gurudeva acts through the 'Jain Meditation International Center' which he founded in 1974. Its objective is "to teach how to get in touch with the deepest sources of creative energy and move to the discovery of life's purpose and the realization of true nature." The Center's programme, without including any religious propaganda, is based on reverence for life (*ahimsā*) and the conviction that every individual can learn to guide his destiny and understand and overcome selfimposed limitations (anxiety, resentment, clouded perception) which prevent him from experiencing lasting satisfaction in life. The programme is carried out by a relatively large team of non-Indian collaborators, trained by Gurudeva. Similar centers exist in other States of the U.S. as well as in Brazil, England, Kenya and India. Gurudeva maintains contacts with a number of religious and scientific personalities throughout the world, among them with the prime minister of India, Indira Gandhi, and the President of Kenya. He is the author of ideological and philosophical books as well as poetry many of which reached two editions in short time

Let us go back to my encountering him. We were expecting him, waiting restfully in the garden. The sun was warm, the aroma of flowers dazzling. The Muni was late. The rhythm of the guitars and the crooning of the accompanying songs were inducing me into a quite pleasant doze, until some commotion among the group restored my attention : Gurudeva appeared at the door of the house and began to approach us.

He was different from how I had imagined him : nothing in him of an ascetic monk ; nothing of an organizer, propagandist. He was of medium size, clothed in a white attire with folds thrown over his shoulders; he wore sandals on bare feet. Good eyes, gentle smile, a beard framing his face. Simplicity, directness --and goodness. My first impression was identical which what I read later about how Indira Gandhi described him : "....he looks very much like what one would imagine Christ to be ; he gave me an impression of deep peace....".

Gurudeva entered among the waiting. Their faces brightened. He was greeted by the word "*Namaste* !" (I greet the light in you ! ). It was obvious that he and the members of the group knew each other well.

He stopped in front of some, exchanged a few words, sometimes threw joke. He seemed to enjoy laughing and his laughter was infectious. He was followed by a small, handsome Indian woman, dressed in a *sādī* and displaying a red spot on her forehead—his wife, Pramoda.

Guru sat on his chair and lapsed into silence, keeping eyes half-closed. This took some time. Perhaps he was plunged into meditation or was thinking about what to say. Finally, he started, saying : "The day is beautiful. We are enjoying the rays of the sun. The month of May is so expressive, it revitalizes our forces, and is ideal for beautiful thoughts and good experiences. So it is the best day for the subject which will be considered : Live to love, and love to live."

Then he exposed this subject, using simple words and pausing from time to time to think over what to say. In the light of what he was saying, we have to understand the real scope of our life. Why do we live ? Only to carry the worries of the world ? To copy others' doings ? No, we live in order to love others. And we love in order to live, because without love, life is death.

He developed and deepened the subject, stressing that the attachment to and accumulation of material things add sorrow to our life rather than making it free and happy. Plunging into our intellectual power, being blindly guided by learned books do not fulfill what we need taking ; they do not liberate us from the fears which pray upon us.

Books can guide us, but "a painting of the sun cannot warm us". We must, before anything else, understand and deepen ourselves, our relationship to our own life, and to others. Most people are like uncut diamonds : the brilliance is there, but it is covered by rough, unpolished edges. Through meditation we may raise our awarness and discover who we really are ; and then we will understand the purpose of life. This means, to quote a Jaina holy man, "to fulfill God in life". When one knows who he really is, he experiences the essence of being immortal, and realizes his inner qualities of peace, bliss and consciousness. Every atom of our being is replete with the supreme strength of joy ; to release this strength constitutes the ultimate aim of life.

If one becomes dogmatic about one's own thought without respecting others, violence is the result. To be mentally, morally and physically non-violent, one must understand relativity ; otherwise there is killing in the name of opinions and 'isms'. Everyone has the right to

defend himself or to defend others, but never to attack. Pacifism must be dynamic ; our peace is not the peace of the cemetery.

Jainism makes men responsible for their deeds and for their future destiny. But Guru stresses that it remains without any importance to him whether one becomes converted to his religion, or not. Essential is the transformation of one's soul, not the label. Successive great religious teachers such as Mahavira, Buddha, Mahommet, Moses and Christ, fulfilled their role, not only within the faiths announced by them, but for the whole mankind ; all those religions are the same in their ultimate goal. We do not want to have only one religion in the world : you cannot expect a garden of only one flower. Guru stressed that he does not want to teach people their duties or any religious doctrine. What he does want is to arouse them from their complacencies, to stir their hearts.

# BOOK REVIEW

JAINA COMMUNITY : A SOCIAL SURVEY, by Vilas Adinath Sangave, second revised edition, published by Popular Prakashan, Bombay, 1980. Pages xxii + 455. Price Rs. 120.00.

The book under review is the second revised edition of a work printed in 1959 regarding a small community, insignificant in number in a country where the total population is already 600 millions and may cross 1000 by the turn of the century, scattered all over the length and breadth of the country and even outside, in south-east Asia, western Europe and the USA, and at the forefront of the country's economy. Ethnically widely apart, the only common link between different sections of the community has been the religion of the Jinas as it spread from before the dawn of history to different parts of the country and continued to recruit its followers, devotees and admirers even in the historical period, and even in matters of religion, the community is grossly disintegrated into several hundred denominations That such a community would provide a rich harvest of facts to a researcher goes without saying and this has been brought together in the present work which is in its field for over two decades.

The two major sources of the work have been the *Census Reports* which because of the insignificant size of the Jaina population are bound to give a scant attention to this community, and the replies received to the questionnaire issued in 1946. While the second revised edition takes care of the first in the light of the *Census Reports* of 1971, it has totally neglected the second where the material printed in 1959 has been reprinted *verbatim*, nor has a separate postscript been added to cover this shortcoming. The fact remains that there have been very substantial changes in the Jaina community, more substantial than perhaps in the case of any other social or religious minority group in the country, over the past three decades or so, more particularly because the Jainas are by and large a business community, and they have changed appreciably, not only in mobility, but also in social and religious attitudes, food, dress and habits, not only to take advantage of the changing face of the economy, but also to make full use or misuse of their affluence. This is a weakness of the present

production and cannot, from its findings and recommendations, give a sense of direction to the Jaina community. For the rest, this is a good, and perhaps, a very comprehensive work on the Jaina community by one of its members and will remain a standard thing for many years to come.

VARDHAMAN JIVAN KOS or Cyclopaedia of Vardhamana (in Hindi), Part I, compiled by Srichand Choraria, published by Jaina Darsan Samiti, Calcutta, 1980. Pages 51 + 584. Price Rs. 50.00/65 sh.

This is rather belated publication of the life-story of Vardhamana, better known as Mahavira, the 24th Tirthankara of the Jainas, and has more to say on the man as Mahavira than as Vardhamana. Hence the title is likely to be misleading. It is belated because it could not take its place alongside the plethora of literature on Mahavira that appeared in 1975. But better late than never.

The work follows the line laid down by the late Mohanlal Banthia, viz., that of bringing together between two covers relevant quotations from the orthodox and lesser Agamic texts on particular topics of philosophical significance and two such works one on Tinges and the other on Activity have already appeared, and the reviewer understands that material for many more is already in an advanced stage. The present work is the third in the series and breaks away from the previous two in this that it is not on a philosophical theme. Since as per declaration, this volume is Part I, a second one is expected on Vardhamana-Mahavira, before attention is given to another philosophical topic.

Strictly speaking, no life sketch of Vardhamana Mahavira was produced during his life-time or shortly after his death by any one who had seen him and known him, and the only thing that we know from early canonical texts, like the *Ācārāṅga*, is stray reference or a few place names he had visited and persons he had inspired, which could never be the source material for the preparation of a biography. The earliest biography of Mahavira, Parsva and Adinatha Rsabha, *Kalpa Sūtra* of Bhadrabahu, is a production after a gap of 2 centuries, when Mahavira had ceased to be a man and had become a memory, a tradition, a sanctified personality, a beacon light. The *Kalpa Sūtra* uses a mechanical model in which all the 23 Tirthankaras are made to fit in, and the mechanical model itself is too scrapy because a Tirthankara, who comes with a spiritual mission, has no earthly axe to grind. The *Kalpa Sūtra* itself has received the touch of many hands, besides that of Bhadrabahu. The only one point in favour of this early work is that as a biographical sketch

of all the Tirthankaras, it has been widely revered and used, and it still enjoys an eminent position. Quotations from the *Kalpa Sūtra* have found place in the present compilation.

But by and large the source material for the present work, a much later production, which grew apace till the genesis of the medieval period, is the handiwork of lesser persons, the Sectarian heads called Acaryas, who built up the life-story of Vardhamana-Mahavira depending on the hypothesis that Mahavira was a god-man and enshrouding him with supernatural events whenever he went to establish his super human character, a process not discarded by devotees even in the twentieth century, the more so in the case of Mahavira who stood apart from his would-be biographers, separated by many centuries. By this time, Mahavira had become a cult, to be accepted with devotion, and not to be questioned in any way, except for committing an act of sacrilege. Since the compiler has made use of the Digambara *Purāṇas* from which the present reviewer rendered into English about 400 *ślokas* covering the Mahavira episode, he can say with authority that the Digambara source is much posterior and much less authentic than the Svetambara ones.

The story of Vardhamana-Mahavira, as it has figured in the compilation, is not already unknown to the readers of vernacular texts, but this is the first time that it has appeared in languages, Prakrit and Sanskrit, in which the Agamic texts wore written and to that extent the compilation should be immensely inspiring to the readers as well as researchers. Objection has been raised by Pt. Dalsukh Malvania which has been printed in the book that the gleanings do not follow the accepted order of priority of the source material, but the reviewer very much doubts if that would have made a hell of a difference, the convenience of the compiler being the most helpful licence in this regard. Dr. Jyoti Prasad Jain draws attention about a missing link on the basis of Jinasena Suri's work regarding the names of Mahavira's grand parents, which the compiler has not noticed, but even here it may be questioned how far the geneology need be stretched beyond the parents who are the most important persons in bringing us to life. If a more exhaustive geneology could be given, very fine, if not, no harm, so long as we know the tree of which one is the fruit. Between Svetambara 'Jnata' and Digambara 'Natha', again, Mahavira's clan, the difference is not as wide as that between heaven and hell and need be overlooked.

The reviewer would, however, fail in his duty if he does not record his disappointment over the fact that not a single biographical sketch of Mahavira, including the present compilation, highlights Mahavira as

an Idea, the subjective, as distinguished from the supernatural Mahavira which would have been more important. The reviewer thinks that the material for this part of the story, at least from the Svetambara sources, is much earlier, more authentic and more copious than any other, the innumerable dialogues between Mahavira and Gautama on diverse themes, mythological, scientific and socio-political, a lot of mathematics, astronomy, cosmology and cosmogony and what not, which constitute about eighty per cent of the early Agamic texts. In an age of subjective crisis, a subjective Mahavira would be more salable than an objective one attired in imaginary supernaturals.

—K. C. Lalwani

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